



CALIFORNIA
STATE LIBRARY

Call No.



0 2007 1214109 8

California State Library

Largest PAID Circulation in the Field—10,709

Moving Picture WORLD

Vol. 58, No. 1

SEPTEMBER 2, 1922

PRICE 25 CENTS

Moving Picture World
vol. 58, Pt. 1, See index
in Pt. 2.

Great
Paramount
Pictures

No. 15

CALIFORNIA
STATE LIBRARY

JESSE L. LASKY PRESENTS A

George Melford PRODUCTION "BURNING SANDS"

WITH
WANDA HAWLEY, MILTON SILLS,
ROBERT CAIN, JACQUELINE LOGAN

A MAN'S flaming answer to "The Sheik."
A bigger, better story than that, and a
box-office attraction extraordinary.

From the novel by Arthur Weigall
Scenario by Olga Pritslau and Waldemar Young

A Paramount Picture



Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.
NEW YORK CITY

DOROTHY GISH PRODUCTIONS
present



DIRECT FROM A RECORD-BREAKING WEEK IN THE
CAPITOL THEATRE
NEW YORK CITY
TO THE
CALIFORNIA THEATRE
LOS ANGELES
OPENING SEPT. 3
DIRECTED BY F. RICHARD JONES

*Famous Director of "MICKEY,"
"MOLLY-O" and "CROSS ROADS of NEW YORK"*

*A Remarkable offering for
Independent Distributors*

WIRE US NOW

PRODUCERS SECURITY CORP.

516 — 5TH. AVE. NEW YORK

LEAVING THE CREAM IN THE BOTTLE

I RECENTLY left the West Coast Studios, after screening practically all of our fall productions, to be released under the forty-one picture program, sold to exhibitors for the first six months of this year.

In talking to exhibitors of these pictures, I promised them the greatest productions that our Producing Department had ever turned over to us for distribution.

Those of you who bought these productions on faith and on our word, know to what extent our pledges have been kept.

We are releasing these productions just as fast as possible, and in many cases pre-releasing, to get them into your hands at the earliest possible moment.

As an example, "Blood and Sand" is just finishing the greatest four weeks' run in Broadway's picture history, and could have been kept on indefinitely. Everyone knows it—admits it—but there was something else to think of besides the profits this picture would make for us after an indefinite run.

Exhibitors are in need of box office attractions now more than ever before in their history, so "Blood and Sand" is being sent on its way so that YOU and YOU and YOU may get it soon. Not only to make you

money, not only to start your new season right, but to show to the people who support your theatre, that this is one of the kind of pictures you were talking of when you told them of the new Paramount program of this season.

And this is but one—there are more to follow—for when you have seen "Man-slaughter," "The Old Homestead," "Burning Sands," "To Have and To Hold," "The Young Rajah," "The Spanish Cavalier," "Clarence" and others, you will realize more than ever before what a **dependable source of supply** means, and that the making of good pictures is the result of good planning, good thinking, good resources, and good organization—not the result of just big talk.

Two-dollar pictures? Yes, everyone of them, and they could have been shown at \$2 for a long run. But **you**, Mr. Exhibitor, would not have had them for six or eight months, and **you need them now**.

They were made for you, for picture theatres to run, at popular prices, and bring back your business as only pictures of this kind can do.



Paramount Pictures



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY





ENTERTAINMENT *Plus*

*— a theme as big as all outdoors
— yet so simple a child can understand it!*

HEART INTEREST *Plus*

*— a story that digs into the Heart and imbeds
therein a never-to-be-forgotten lesson!*

EXPLOITATION VALUE

*— a story that will appeal to the masses
— rather than the classes.*

Combined is what Exhibitors have
demanded, you get these 3 and more!
in

Edward Sloman's

First Personally Produced Picture

BLIND JUSTICE



Adapted from ~
FRANK R. ADAMS'
*most popular story,
recently published in*

MUNSEY'S MAGAZINE

1: 'BOX OFFICE' TITLE.

2: A STORY FRESH *in the* PUBLIC'S MIND

3: MASTERLY DIRECTION

4: A PERFECT PRODUCTION

and

5: *The* GREATEST CAST *ever* ASSEMBLED!

**MILTON SILLS
PAT. O'MALLEY
ALEC. FRANCIS
CARMEL MYERS
CHAS CLARY
ERIC MAYNE
JACK MOWER
WALTER LONG**

**EDWARD SLOMAN
PRODUCTIONS.**

4534 Sunset Blvd., Los Angeles, Cal.



ARTHUR F. BECK *presents*

When Husbands

BY AND WITH

LEAH BAIRD



FOREIGN REPRESENTATIVE
SIDNEY GARRETT

THIS man married to get hold of his wife's money. First he eliminated his rival by a framed up robbery. Then he systematically lied, cheated and deceived the innocent girl behind the respectability of marriage. Eventually the wife found him out. To save his own reputation he attempted to prove her infidelity. She is saved by an unexpected and highly dramatic occurrence.

It is based on life. Any woman in the same situation would do exactly as Leah Baird does.

It is a gorgeous vision of ravishing gowns and lavish settings.

It has an exploitation title. It will open big and hold up for a run.

An early Fall release, now booking.

Deceive

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.

"Don't Doubt Your Wife"

"When The Devil Drives"

Both Brilliant Dramas of Wedded Life

by and with

LEAH BAIRD

and now

"WHEN HUSBANDS DECEIVE"

Her Greatest, Most Astonishing Revelation of a Pointed Truth About Men, Women, Love and Marriage.

Directed by Wallace Worsley, supervised by Arthur F. Beck and played by a splendid cast.

LEAH BAIRD

Jack Mower

William Conklin

Katherine Lewis

Eulalie Jensen

John Cossar

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

A Picture That's Different!

Louis B. Mayer's presentation
of the inimitable star

Anita Stewart in "Rose o' the Sea"

The Exhibitor's Herald
says—

"The story has several novel twists and the outcome of the love affairs lends conviction to the story. Miss Stewart does good work throughout and is given able assistance."

Your Audiences Are Ready Made

Because millions have thrilled to this famous novel by Countess Barcynska.

Scenario by Bess Meredith.
Photographed by Dal Clawson.

Directed by Fred Niblo, director of "The Three Musketeers."

*A First National
Attraction*



Crowds lined up at Chicago Theatre



*1,000 waiting in line
for box office to open*

**"Biggest
Opening
in History"**

Read Balaban and Katz's Wire

"The Masquerader' opened to the biggest Monday in the history of Chicago theatre, with thermometer registering 94 and terrific heat all day. Crowds lined up one hour before opening of box office. When we started to sell tickets we had at least 1,000 people waiting in line to get in. First time this happened in the history of any of our theatres in Chicago. Picture a sensation."



Richard Walton Tully

presents a picture made famous by
six years' road showing to record
crowds in every city, town and hamlet.

Taken from the novel by Katherine Cecil Thurston and
the play by John Hunter Booth.

Directed by James Young



**One of the Few Pictures Held for
Second Week's Run at N. Y. Strand**

A First National Attraction

Founded 1907
by J. P. Chalmers

Moving Picture WORLD

Vol. 58, No. 1
Sept. 2, 1922

I Can't Get Excited—

Over a Number of Things

One of them is the idea that the sort of advertising carried in the trade papers of this business is all wrong.

There is ad copy and ad copy, a time and a place for every variety of appeal.

The critic who makes the general charge that "Advertisers are not properly utilizing their trade paper space" is merely allowing his prejudice to run too strongly towards one particular manner of merchandising in type.

There are times when "service" advertising is good advertising, when announcement copy, performance copy, institutional copy have their place.

But so long as advertising remains SELLING, and each picture production presents a different sales problem—just so long will it be as impossible as it is foolish to lay down one man's rules of advertising to cover an entire field.

* * *

Nor Can I Get Excited—

Over the reiterated statement that "There are too many trade papers in this field."

Maybe there are. But it is nothing to get excited about and hold brass band rallies over.

Many thousand years ago Mother Nature gave first proof that whenever there was too much of any one thing at one time—she took the situation in hand.

There are not too many trade papers in this field. For this one reason, if for no other:

No one trade paper in the field is yet delivering the hundred per cent. of ultimate possible service. And it is only through COMPETITION, the application of continued effort to avoid Nature's selective axe, that the ultimate trade medium will be evolved.

Competition alone makes for all progress.

Any moment that we agree that there is no room for further progress in picture trade papers—then, and then only, will it be possible to say that the tail-enders in the field constitute the "too many" that we are now asked to get excited about.

Strange as It May Seem—

I can't get excited over the idea that every time Mr. Hays turns around it should be the occasion for pages of trade paper space and columns of newspaper publicity.

Mr. Hays is doing a big job, and in a big way. He has every bit of our admiration. He is doing far better work than we, personally, ever expected any man to accomplish in this field.

But isn't it very possible that we can overdo the publicity?

Every time a newspaper reader lets his eye glance over a Hays headline he says, "Oh, yes, that's the fellow who is going to CLEAN UP the movies."

It is barely likely that we are going to reach the day when we will be continually advertising the fact that we are the industry that is being CLEANED UP.

And it is going to be mighty hard to step forth some bright morning and convince the world that "We are now completely CLEANED UP."

For, such is the way of life, it is very probable that we won't look any different than we do today.

* * *

I Can't Get Excited—

Over the idea that once a week a trade paper editor ought to deliver a ponderous long-winded sermon on Confidence, Co-operation, Good Will Toward Men, Ethics and the Life Hereafter.

The church is losing its hold because ministers are forced to deliver a SERMON once a week. Film men stopped reading trade paper editorials when they stopped talking about films and began to PREACH.

So, if I occasionally chat "across-the-table" fashion as I do this week—set it down to this fact:

I don't like sermons.

No more than you do.

Robert E. Welsh

Editorial Personalities

Feel all chipper and gay this week over our new dress. We don't feel a bit bashful about saying it. Nor about telling you that this is only the first step. Got lots of good things up our sleeves that the next few weeks will disclose. Admit they are good. Know you will agree. Nor do we feel a bit commercial in advising that you are missing something any of these weeks that your ad copy does not appear in *Moving Picture World*. Say that without the slightest strain on our modesty. Would like to take you in the Circulation Department to see the proof. Any day you say. We're stepping, boys—stepping fast.

There's an ad on Page 19 of this issue that only occupies a page but says so much in that space that you can spend half an hour talking about it and the thoughts it prompts.

Turn to it now and look it over. We don't care if you forget to come back to this page. You'll find it a blamed sight more interesting than anything we can say.

"Service" in this field is a word with a wealth of meanings. And some of its meanings don't mean anything. But there are some thousands of exhibitors in this country who won't need second glance to know what Vitagraph means in this ad when it says "Service: And twenty-eight 'reasons why' for Vitagraph service." Twenty-eight branch managers whose terms of service show that they are part and parcel of Vitagraph—not here today and gone tomorrow.

Three managers in continuous service over seven years, six over six years, five over five years—and so on.

One popular complaint with the average small town manager is that he never gets to know with whom he is dealing at many exchanges. "Just when the manager gets to know my desires, my territory and local conditions so that he can really help me," says the exhibitor, "he is moved on and some newcomer from the other end of the country hangs his hat in the office."

More than once we have been in exchanges where the average exhibitor's greeting was, "Well, who's the manager today?"

That doesn't make for service, nor efficiency.

And when we see a record that tells the opposite story we just naturally feel like standing up and cheering.

Got other reasons for feeling proud this week. Our daddy, the Chalmers Publishing Company, just issued the fourth edition of Richardson's Projection Handbook. One thousand pages of solid meat. A publishing monument that will stand for years in the technical field. Of interest to you if you never saw a projection machine, as a sign of the resources, strength, courage, experience and knowledge back of our plans for *Moving Picture World*. Even at the risk of being called shrinking violets we are going to repeat the thought in the bold face above: "Watch our smoke."

New York's weather had its first "break" in favor of the theatres last Sunday and the results showed what picture patrons are ready to do this Fall if they are tempted with real goods.

Our good old friend, the "turnaway," is back with us. And the funny part about his return to New York is the fact that he chose a week when "hold-overs" were on at every house except the Capitol, which presented Al Lichtman's "Rich Men's Wives."

"Blood and Sand," which had been achieving the miracle of beating some of the worst heat New York ever had, was opening for its third week at the Rivoli and its first at the Rialto, seven blocks south. But the early week crowds would have made you think it was the first opportunity on earth to see a long awaited production.

Joe Plunkett, of the Strand, held the First National special, "The Masquerader" over for the second week and recorded one of the biggest Sundays in the history of the house. The Capitol, we are told, showed "Rich Men's Wives" to something like 18,-

000 people at four full and one supper show.

The "long run" houses did their share. "The Prisoner of Zenda" recorded the best business done at the Astor at \$1.50 top, with a line out afternoon and evening. "Monte Cristo" registered a sell-out at the Apollo and "Silver Wings," "Nero," and "Forget-Me-Not" all got a good play.

New York doesn't speak for the country. In this matter as well as many others. But the signs of the times were interesting. And unless all signs fail there is a hungry fan patronage just waiting the urge of cool weather and good pictures to flock back to the theatres.

Just seems as though we have to talk about ourselves in this week's boldface. Back to the Projection Handbook. The average New York film man may think a thousand page projection text book and a weekly projection department is just "one of those things." In the next breath he will probably tell you, "One of the big problems of this business is to devise more and more means of helping the small exhibitor." If he puts the two thoughts together he will probably understand the tight hold that *Moving Picture World* has had on thousands and thousands of small exhibitors since 1907. "Who had no other paper in their early days and need no other now." That same projection department—the only one in the field—is also doing its share to make money for the business in the big theatres by making the satisfied patrons that better projection creates.

Harry Rapf, writing from Los Angeles with a word of congratulation for our "September" campaign, adds these words:

"Let me say from where I sit that I am seeing a lot of productions made out here and intended for release during the coming season. And they are so far ahead of last year's product that you can't get too enthusiastic over what they are going to mean to the exhibitors' box offices.

"This is going to be a whale of a season because we have the pictures that will stimulate the public's interest again. You are right when you say that last year's slump was in large part due to the fact that the public got tired of the stamp and type of pictures producers were presenting. But add this thought—that the pictures being shown at pre-views out here now are certainly going to cause a revival of interest."

We can say that Harry and the Warner Brothers are doing their own share in the general good work. The latest bit of news we have is that Sidney Franklin has been engaged to direct "Brass."

That's a capture for the independent market made possible only by the Talmadges' trip to Europe and the intervening time it allowed Franklin to use his talents elsewhere.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City

Telephone: Murray Hill 1610

Branch Office:

Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Fritz Tidden, reviews; Roger Ferri, independent productions; C. S. Sewell, producers news; and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, \$3.00 a year; Canada, \$3.50; foreign countries (postpaid), \$10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All rights reserved.)

California Theatre Owners and Exchangemen Join Hands

Plans for Betterment of Industry Are Drawn Up at Meeting

A CO-OPERATIVE convention attended by more than 150 exhibitors, exchange men, producers and supply men from the Northern California field was held at the Palace Hotel, San Francisco, on August 15. Complete harmony prevailed between the various interests and definite plans were made for the immediate organization of a permanent body to embrace all branches of the business.

P. J. Hanlon, of Vallejo, called the convention to order, after the delegates had been filmed by a Pathe cameraman, and stated it had been called to bring all the elements of the business together for co-operative work. In speaking of the decrease of business he declared that the reasons had been charted by experts in the amusement field and that they had found that 35 per cent. was due to unwholesome publicity, 40 per cent. to the industrial situation, and 25 per cent. to poor productions.

A committee of three, consisting of W. W. Kofeldt, chairman, Robert McNeil and J. A. G. Schiller, was appointed to outline the order of business for the convention and while these members were absent from the room, Glen Harper, vice-president of the M. P. T. O. A. told of valuable concessions obtained for California exhibitors from the electric power companies, and advised that all theatre owners could now get a power rate for all current used in operating rooms.

The committee recommended the selection of a convention president, vice-president and secretary; the appointment of a publicity committee of two; the formation of a permanent organization to improve conditions, to combat un-American reforms, to co-ordinate the different branches of the business and fight adverse legislation, and the appointment of a committee to undertake campaign against widespread publicity for divorces and other sensations in the moving picture industry. It was suggested that a committee of nine be appointed to make arrangements for forming the new organization, to select a name, draw up a constitution and by-laws and plan its financing.

Frank R. Devlin, former chairman of the State Railroad Commission, and recently appointed general counsel and advisor for the Motion Picture Theatre Owners of Northern Cali-

fornia, was chosen convention president; P. J. Hanlon was chosen vice-president, and Thomas D. Van Osten, secretary.

The chair at once appointed a publicity committee consisting of W. Harold Wilson and Thomas D. Van Osten, as well as a committee to call upon newspaper publishers in an effort to have them cease giving undue notoriety to picture stars. This committee consists of Charles Thall, of Associated First National; Wayland Taylor, of Famous Players, Thomas D. Van Osten and Harold Wilson.

A committee on permanent organization was appointed, as follows: W. W. Kofeldt, W. A. Crank, Morgan Walsh and E. H. Emmick, representing film exchange interests; Robert McNeil, M. L. Markowitz, H. L. Beach and T. C. Reavis, representing exhibitors, and Paul Gerson, representing producers. With the appointment of this committee the convention adjourned, but the committee at once organized by electing Morgan Walsh temporary chairman and held an open session for an hour.

Assemblyman Edgar S. Hurley, who introduced the censorship bill at the last Legislature, was called upon and explained that he had introduced the measure by request and that when he learned how widespread its effects would be he took the steps which resulted in its being tabled. Assemblyman Morris backed up the statement of his colleague, as did also Louis R. Greenfield, a prominent exhibitor of San Francisco, who had been a member of the committee sent to the State Capitol by the Allied Amusement Industries of California to secure the defeat of the censorship bill.

"Looks Good"

October breezes tempered the force of a warm sun last Sunday and crowds of people took advantage of the let-up in the stifling weather to attend the New York picture theatres. Packed houses were the rule Sunday evening in the neighborhood theatres as well as along Broadway. Picture men wore broad smiles. "Well," reflected one, "perhaps I have been a bit pessimistic about the future. Cool weather tonight, much business; gee it looks good!"

C. C. Griffin, of Oakland, spoke on the need of the small town exhibitor for affiliating with an effective organization and outlined some of the benefits enjoyed by members of the M. P. T. O. A.

A novelty was added in the presentation of a large cartoon by the manager of the Wigwam Theatre. This was entitled: "Watch Your Step," and represented the exhibitor, producer, director and stars, passing before the close scrutiny of a censor board.

The convention was brought to an end by a brilliant banquet in the evening at which Rupert Hughes, the author, was toastmaster. Frank R. Devlin was the guest of honor and the keynote of the speeches was harmony.

No More "Jazz Time"

More Letters on "Show You" Month

I'LL say we agree with the editorial of your new editor," writes Milt Samis, of the California Imperial Granada and Portola Theatres, San Francisco. "We agree with him to such an extent that we are putting on the very same campaign that he is advocating for all exhibitors—and the only difference is in the wording of our slogan.

"We are letting this old town know that 'Greater Movie Season Starts on August 20.' We started out two weeks ago by teasing them a little bit on our screens, in our lobbies and with 300 three-sheets, with the words: 'It Starts August 20.' And now we are letting them in on it with automobile banners, our screens, our lobbies, our billboards and a dozen new and different ways. We are selling them the idea that they are going to see the greatest series of photoplays that have ever been released.

"Oh yes, I almost forgot two of the most important things we are doing. One of them is an edition of 30,000 de luxe booklets of sixteen pages, each designed to sell our entire organization and the first ten pictures we are to show. The other is a third of a page ad which we are running in every daily paper in San Francisco."

"In the Moving Picture World of August 12," writes C. A. McFarland, city manager of the Queen Theatre, Houston, Texas, "I read the page 'September' signed by Mr. Robert E. Welsh. I immediately tore this page from the magazine and read it again. I got several ideas from it for readers in papers as well as ads. I thought I would write you a short letter, telling you that this is one worthwhile article and you deserve a lot of credit for the idea. I only hope you will be able to help us often in the future. I am strong for such ideas as 'September.'"

Jimquin, who certainly needs no introduction, writes a short, snappy letter from California, as follows:

"If getting behind that idea doesn't prevent an encore of last September mourn, then we'd better flop on our knees and beseech everyone in the high heavens to drop their harps and come running to our rescue."

Theatre War Ended

Combination Puts End to Competition in Eastern Canada

An interesting development has taken place at Hamilton, Ontario, where announcement was made August 4 of the amalgamation of the Loew and Pantages theatres into one company, the Hamilton United Theatres, Limited, which will operate both houses jointly under one management. The move is significant in that it probably marks the end of the "war" in Eastern Canada between Marcus Loew and Alex. Pantages. The desirability of uniting the two theatres has been considered for some time, it was announced, and under the one control, it is stated, a very large saving will now be effected in operating costs. The theatres, both of which are practically new, are in the one block and there had been fierce competition. No word is yet divulged as to policies.

In the new company, Pantages interests will hold preferred and common stock amounting to \$1,087,000. Loew's will hold stock to the value of \$900,000. It is understood that N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corporation and of Regal Films, Limited, is also directly interested in the amalgamation.

Brinch Resigns

P. N. Brinch resigned from the position of manager of exchanges for the W. W. Hodkinson Corporation, effective August 21. Before making any new affiliations he will take a long vacation at his country home in Pelham, N. Y. Mr. Brinch has been associated with W. W. Hodkinson either directly or indirectly for thirteen years, beginning with the General Film Company.

Patterson to Marry

Miss Anna Eugene Aiken and Willard C. Patterson, of Atlanta, Ga., have announced their engagement, the marriage to take place early in September.

Both are known nationally for their film work, Miss Aiken being the publisher of the Weekly Film Review, and Mr. Patterson being manager of the Metropolitan and Criterion Theatres in Atlanta.

Louisville Optimistic

Business Picking Up with Cooler Weather—Ten Cent Experiment by Savoy

Louisville, Ky., Aug. 21.—Things have been quiet of late as a result of hot weather and the vacation season, but it is reported that the business now

West Coast Fire Chiefs Urge Use of a Slow-Burning Film by 1925

THE Pacific Coast Association of Fire Chiefs, which met in convention at San Francisco just before the gathering of the International Association of Fire Engineers, whose opening session was held on August 15, devoted a considerable portion of its time to a discussion of the fire menace arising from the use of the present type of moving picture film.

Resolutions were passed characterizing the film now in use as a menace to life and property and urging the adoption of a film of cellulose acetate. It called upon federal, state and municipal government to take proper steps to prohibit by law the use of nitrocellulose film on and after January 1, 1925, the date being the same as that set by Paris, France, for a similar prohibition.

The resolution included the following: "In view of the availability of a safe film, the present expensive bur-

The Ontario Fire-Fighters Association adopted a resolution at its recent annual convention condemning the moving picture industry for not adopting slow-burning film for all picture prints.

The Canadian Motion Picture Distributors Association replied that producers are anxious to use safety film but the latter is yet in its early stages of production. It was also argued that sufficient safeguards are already in use in theatres.

den of inspection, regulation and surveillance of moving picture displays placed by the moving picture industry upon public fire and safety departments is unwarranted and indefensible, and it is the moral duty of this in-

dustry to adopt at once in the production of all new pictures the exclusive use of the slow-burning film."

Frank Wentworth, of the National Fire Protection Association, was a prominent figure in the discussion and recited the history of the movement for safe film. He answered many questions as to the cause of film fires and explained the differences in degree of fire danger from various kinds of film.

"If we can get safe films into universal use," he said, "we need not worry about film fires, and every country that takes this step will help every other country to stamp out this danger."

He declared that producers would doubtless object to the adoption of the new type of film as it would cost three-quarters of a cent a foot more than the present style.

Country Becoming Aroused Against Blue Sunday Fanatics

THE fight against Blue Sunday advocates is well under way throughout the country. It is more than probable that before many days elapse the Motion Picture Theatre Owners of America will create a department which will make it its business to handle this campaign. In many instances the theatre men are getting the backing of the local authorities. Particularly is this true in Ohio, Wisconsin, Minnesota, Michigan, Kentucky and Georgia. In fact, in many cases Ohio authorities in retaliation for the determined and repulsive insinuations made by the fanatics have put down the lid on choir singing and forced work of any sort to be stopped.

The action of the Ohio authorities in Ohio cities and towns in issuing orders making it illegal for professional choir singers to work on Sunday has aroused the fanatics. Nevertheless, this action is having the tendency of awakening some of these advocates to the absurdity of their own demands for an "absolutely quiet Sunday."

In Michigan and Minnesota the authorities, in many instances, have made it plain that if the public cannot enjoy picture entertainment at regular picture houses, the churches cannot hold entertainments of any sort on the Sabbath. This step, too, has

aroused the Blue Sunday advocates there, who in a number of cases are prepared to offer compromises, but these offers are being flatly turned down by the exhibitors.

It is known that a new campaign to close every house in New Jersey will be started next month. The Governor has been served notice and replied that he will close everything, and, "of course, that means that there shall be no singing by professional choir singers, and no picture shows staged under the auspices of any church under any circumstances," he added.

In desperation the New Jersey fanatics, according to those in a position to know, will go to Trenton next winter with a resolution making it

possible for churches to give motion picture entertainment for churchgoers on Sunday nights. This resolution will be vigorously opposed by the business men and the Motion Picture Theatre Owners of New Jersey, according to President R. H. Woodhull, of Dover, N. J.

Here's a New One

As Harry Brouse Sees It



Harry Brouse, First National Franchise Holder in Canada, owner of the Imperial Theatre, Ottawa, here-with presents his view on the outlook for the coming season. His opinion is one of a series gathered by Associated First National Pictures, Inc. Writing from the viewpoint of a Canadian. Mr. Brouse foresees an excellent season.

Read:

Present indications are that the coming season will be a great improvement over last year. All the trades unions have made long-term agreements in regard to wages and although the Civil Service bonus has been reduced, it is not thought that this will cause a difference in the average civil servant's expenditures on amusements.

* * *

I look forward with every confidence to the coming season for the above reasons and because there will be a shortage of legitimate attractions for 1923.

Conditions are gradually returning to normalcy in this territory. The better productions are attracting the public, particularly screen adaptations of widely read stories, which seems to prove that the public are displaying a greater discrimination in its selection of entertainment.

* * *

In regard to the reduction in admission prices as proposed in some Canadian territory as a stimulant to greater attendance, we find that this lowers the prestige of theatres showing the better attractions, with the resultant dropping off of their regular patronage.

* * *

Two local theatres, in which prices were reduced several months ago, are in no better position today and are contemplating a return to their usual scale. This would seem to justify our argument that the average photoplay follower will gladly pay the present scale of admission prices providing the quality of entertainment now provided is maintained or improved upon.

* * *

In our territory "The Child Thou Gavest Me" and "The Rosary" have been among our best attractions in the feature line. In comedies, Chaplin has led, with Buster Keaton and Mack Sennett also in the running. Comedies are showing an improvement. There is better production and more attention to detail.

Praises Exhibitors

Australian Comes Here to Study U. S. Exhibitor Methods

A firm conviction that American exhibitor methods are the foremost in the world, attracted L. S. Snider, of Associated Theatres, Pty., Limited, to the United States and he is now on tour studying the methods which American exhibitors employ.

Besides the attractive way that pictures are "put on" here with elaborate prologues and the widespread exploitation that goes with them, Mr. Snider was profuse in his praise of the picture theatre.

Mr. Snider's organization controls thirty theatres in Melbourne and vicinity, and cooperates with the Union Theatres, Electric Theatres and J. C. Williamson Films, powerful organizations in the Antipodes. The New Malvern in Melbourne is the newest of the Associated Theatres' houses, having been built about a year ago. It has a seating capacity of 2,500, and is one of the finest moving picture theatres in Australia. J. Bryson, general manager of the Universal Exchange in Australia, is an ardent "booster" of the New Malvern, Mr. Snider says, and was so favorably impressed by the plans along which the house was built that he has a large picture of it in his office which he exhibits to visitors as Australia's most up-to-date show place.

Mr. Snider says that exhibitors never experience any trouble in Australia in locating their theatres in any neighborhood, no matter how exclusive it may be, but on the contrary the people welcome the movies with open arms and even offer special inducements for building in certain locations. The highest admission price for special run features is about 78 cents in United States money, Mr. Snider said, while the average admission price in neighborhood and suburban theatres runs from 18 to 36 to 54 cents.

Makes Counterclaim

Application to remove the trial of the suit brought

Review of Tariff Bill Provisions

THE following is a review of the tariff bill as passed by the Senate on August 19, together with comparative rates as previously passed by the House, covering items of interest to the motion picture industry:

	Senate	House
Photographic cameras and parts thereof not specifically provided for	20%	30%
Photographic and moving picture films, sensitized but not exposed or developed.....	20%
Standard width of 1 $\frac{3}{8}$ inches, per linear foot, other widths in proportion.....	4/10c.
Photographic film negatives, per linear foot—		
Exposed but not developed	2c.	30%
Exposed and developed	3c.	30%
Positives, including prints or duplicates, per linear foot.....	1c.	30%
Films or negatives taken from U. S. and exposed in a foreign country by an American producer in making a picture of which 60% or more is made in U. S.	25%
Per linear foot.....	1c.
Electric light carbons	45%	35%
Incandescent electric lights, bulbs and lamps, with or without filaments	20%
Photographic and projection lenses	45%

All rates based on percentage are ad valorem and as provided by the Senate are to be based on foreign valuation of the commodity, while House bill provides for assessment on American valuation.

Hays' Advice Asked Stanley Co. Growing Unfairness Charged

Want Him to Say Which Films Are Indecent

Members of the Motion Picture Theatre Owners of Western Pennsylvania have passed a resolution calling upon Will Hays to point out pictures that, in his opinion, are not fit to be shown, thus relieving them of the necessity of playing those pictures. The resolution, as adopted, follows:

Whereas, Will H. Hays, president of the Motion Picture Producers and Distributors of America, has in public speeches and newspaper interviews confessed that the companies represented in his association have produced and are now distributing photoplays of such a character as to be subversive of public morals, and

Whereas, Mr. Hays has stated that such pictures should not be patronized, and whereas, Mr. Hays has stated that improvement cannot be expected until next year, and whereas, the public has no means of determining which of the pictures can be patronized with propriety,

We, the Board of Directors of the Motion Picture Theatre Owners of Western Pennsylvania, voicing the sentiments of our membership as being unalterably opposed to the presentation of indecent pictures,

Be it Resolved, That we hereby solicit Mr. Hays, whom we appreciate as a competent judge of what is wholesome, moral and clean, to make public statements upon the pictures distributed by members of his organization, informing the public which of the pictures measure up to the standard set by him and which do not, and

Whereas, the motion picture exhibitor is compelled to buy his pictures before production and has no means of determining which of the pictures are fit to be shown, and whereas contracts contain what is known as the non-cancellable clause, be it further resolved that we hereby solicit Mr. Hays to secure for us cancellation of contracts for pictures which, in his opinion, should be condemned.

Developments this week showed that Fred G. Nixon-Nirdlinger and Jules E. Mastbaum, of the Stanley Company of America, have incorporated a new corporation for the operation of their vast holdings in Southern New Jersey. The incorporation means the establishment of headquarters in Camden, N. J., from where the affairs of the theatres of that concern will be conducted.

New Fuel Committee

Exhibitors Seeking to Secure Sufficient Coal for Winter

Exhibitors throughout the country are organizing local committees to cope with a possible shortage in fuel. The Theatre Owners' Chamber of Commerce, of New York and Northern New Jersey, has formed such a committee, including Billy Brandt, Louis Blumenthal, Lee Brecker and Bernard Edlerherz, who during the past week were in conference with the New York Committee on Fuel, recently named by Mayor Hylan, to make an arrangement whereby the theatres would be guaranteed a reasonable quantity of fuel next season.

The Motion Picture Theatre Owners of America, through its national president, Sydney S. Cohen, is taking similar action. Through the national organization, the state units of the M. P. T. O. A. are sitting in with the fuel authorities throughout the country. While there is a threat that fuel will be scarce, the M. P. T. O. A. has been virtually assured that the theatres of the country will be properly taken care of.

Says American Did Not Inform Public Films Were Reissues

The Federal Trade Commission has issued a formal complaint against the American Film Corporation, a Virginia corporation, with its principal office in Chicago, charging unfair methods of competition in commerce in violation of Section 5 of the Federal Trade Commission Act. The complaint is very similar to that issued a few days ago in the case of the Fox Film Corporation, and deals with the re-issue of films. It refers specifically to a number of films released prior to 1919 which, during the years 1919 and 1920, were again re-issued under new titles.

The American Film Company has been given thirty days in which to file with the commission a written answer to these charges.

To Reduce Prices

A big reduction of the taxes on tickets to picture houses and "legitimate" theatres in Czechoslovakia is to be put in force beginning January 1, 1923. The present taxes are to be reduced one-half.

Establishes Branch

Carl Laemmle, president of Universal, who has been in Karlovy Vary, Carlsbad, recently visited Prague, Czechoslovakia, to establish a branch office of his company. Maximilian Stransky was put in charge.

Birchall Is Arrested

Charged With Conspiracy to Defraud in Chemical Stock Deal

A prominent theatre man, of Canada, was arrested at Toronto, Ontario, on August 16, when T. P. Birchall was taken into custody on a charge of alleged conspiracy to defraud, the amount involved being \$60,000, it is said. Practically simultaneously with the arrest was the raid which Toronto and Montreal detectives made on Birchall's offices in Montreal when papers and documents that formed valuable evidence, it is alleged, were seized.

It is not in connection with the promotion of Loew interest that Birchall, president of Loew's Canadian Theatre, has been arrested, it is understood, but that he was wanted in connection with stock transactions for Chemical Products, Ltd., having branches in several Canadian and United States cities, including New York and Trenton, N. J. Birchall was later released on bail.

Grainger to Godsol

James R. Grainger, one of the best known men in the motion picture business, has been made personal representative of F. J. Godsol in the sales department of Goldwyn Distributing Corporation, of which Mr. Godsol is president. On August 19 Mr. Grainger started on a tour which will take him to every important picture center in the country.

Mr. Grainger has been general representative for Marshall Neilan, who is now making pictures in association with Goldwyn. Also, he has represented the Hearst interests in their association with Famous Players and in addition has represented Charlie Chaplin.

To Hold Convention

The Theatre Owners' and Managers' Association of Oklahoma, will hold its annual convention at the Skirvin Hotel, Oklahoma City, September 7 and 8. A large attendance is expected. Ralph Talbot is president of the association.

WHAT IS THE COLOR

of the new

HANDBOOK OF PROJECTION

? ? ? ?

IT'S BLUE

and it's

The Blue Book of Projection

Musicians Win

The wage scale of Chicago musicians for the coming year was settled last week at a conference between theatre owners and the representatives of the Chicago Federation of Musicians at the office of Jones, Linick and Schaefer. The musicians were successful in obtaining their demand for a continuation of the present wage scale.

Managers of picture theatres outside the loop district declare that the high wage scale keeps scores of theatres from installing orchestras, and assert that while the union cannot be successfully combatted, it is defeating its own purpose by keeping men out of work through the demand for excessive wages for some instead of reasonable wages for all.

Legion Film

To prove the public's desire for cleaner, better and more truly American films, the American Legion, through its national officers, announces it has begun production of a feature film to be released to the public this fall. It is planned to show the picture for the first time at the national convention in New Orleans.

Hanford MacNider, the national commander, is a member of the Better Films Committee appointed recently by Will H. Hays. This committee represents fifty social and civic organizations interested in the better films movement.

The story was written by C. Gardner Sullivan, and will be produced by the Ince Producing Corporation at an approximate cost of \$200,000. The tentative title is "The Blood Bond." The permanent title will be obtained through a title contest conducted by the American Legion Weekly.

To Open September 4

The Eastman Theatre, of the University of Rochester first University owned and University operated theatre in America, has officially announced its opening for Monday, September 4. The vast \$5,000,000 educational experiment under the guise of a picture palace, will get under way on that day with no special formalities to mark the premiere.

Two days preceding the official opening, on Saturday, September 2, there will be a big gathering of celebrities of the motion picture world, musical and theatrical activities and the realm of higher education, to view the structure and its equipment.

The opening feature will be the Metro production, "The Prisoner of Zenda." The Fox News Service will be used as an exclusive feature at this house.

Asks for Extension

Allen Theatres Wants More Time to Settle Claims

An application is at present before the judge in bankruptcy at Osgoode Hall, Toronto, Ontario, in behalf of Allen Theatres, Ltd., asking for an official extension over several years to enable the bankrupt company to attempt a recovery instead of selling to another picture corporation.

This announcement has been made at Toronto by G. T. Clarkson, official receiver and assignee of the Allen Theatres. He declared that there was some objection on the part of minority shareholders of the company to the proposed extension of time for the settling of claims against the Allen company.

The judge in bankruptcy has been called upon to decide whether the proposed extension should be granted or not, or whether the assets of the Allen Theatres should be sold to the other corporation for \$850,000. The other corporation is presumably the Famous Players Canadian Corporation.

No Toronto Merger

There will be no merger of the Loew and Pantages theatres in Toronto, according to an announcement made in that city on August 10. The amalgamation of the two theatres in Hamilton, which is only forty-five miles from Toronto, does not affect any other houses on either the Pantages or Loew circuits in Canada, it was pointed out.

Separate companies are organized for each theatre in the respective cities, the Toronto Pantages Theatre being owned and operated by a company known as Eastern Theatres, Ltd. The Hamilton Pantages was operated by the Hamilton Theatres, Ltd., before it was merged with the Loew interests into the Hamilton United Theatres, Ltd.

Set Convention Date

The Motion Picture Theatre Owners, of Iowa and Nebraska, will hold their annual convention in Omaha, Neb., September 18, 19 and 20. The Ak-Sar-Ben pageant and festival will be held in that city on the same dates. Invitations to the convention have been sent to Sydney S. Cohen, president of the M. P. T. O. A., and Will Hays.

Joins Universal

Lester S. Tobias, formerly with Famous Players and Realart, has joined Universal in New Haven as special representative for Special Attractions.

Co-operation Begun

Representatives of 11,000,000 Start Work With Film Industry.

As a result of a meeting held June 22 last at the Hotel Waldorf-Astoria between Will H. Hays, president of the Motion Picture Producers and Distributors of America, and about 100 representatives of national civic, religious, educational and welfare organizations, a definite plan of co-operation has been effected between those who make the pictures and those who are interested in better pictures because of their effect upon the people of the nation. A resolution of confidence in the producers was adopted.

A body of men and women whose names are well known in welfare work of various sorts throughout the country have organized, have prepared to go to work, and have chosen as executive officer, at the invitation of the producers and distributors, whom they have assigned to duty in Mr. Hays' office. Colonel Jason S. Joy, formerly executive secretary of the American Red Cross, is the man selected, and he has already assumed his duties.

The plan of co-operation is:

The establishment of a channel of inter-communication between the agencies instrumental in forming and interpreting public opinion and the industry.

The increased use of motion pictures as a force for citizenship and a factor in social benefit.

The development of more intelligent co-operation between the public and the industry.

The aiding of the co-operative movement instituted between the National Education Association and the producers to direct the making of pedagogic films and their effective employment in the schools.

The encouragement of the effort to advance the usefulness of pictures as an instrument of international amity, by correctly portraying American life, ideals and opportunities in pictures sent abroad, and the proper portrayal of foreign scenes and persons in all productions. The furtherance, in general, of all constructive methods of bringing about a sympathetic interest in attaining and maintaining high standards of art, entertainment, education and morals in pictures.

The men and women who signed the resolutions and declaration of purposes are: Mrs. Oliver Harriman, president Camp Fire Girls; Mrs. George M. Minor, president-general Daughters of the American Revolution; Harold S. Braucher, secretary Community Service, Inc., and Playground & Recreation Assn. of America; Mrs. Woodallen Chapman, chairman committee on Motion Pictures, General Federation of Women's Clubs;

HOW MANY QUESTIONS

are asked and answered
in the new

HANDBOOK OF PROJECTION

? ? ?

842

Hugh Frayne, The American Federation of Labor; James West, chief scout executive, The Boy Scouts of America.

Lee F. Hanmer, director, Department of Recreation, Russell Sage Foundation; Charles A. McMahon, editor National Catholic Welfare Council Bulletin; Rev. F. Ernest Johnson, Federal Council of Churches of Christ in America; Harold Ross, editor American Legion Weekly; Mrs. Robert E. Spear, president Young Women's Christian Association; Mrs. Jane D. Rippin, director The Girl Scouts; Dr. John R. Mott, general secretary International Committee of Young Men's Christian Association.

They are among the leaders of their national organizations, the combined membership of which is more than 11,000,000. Their representative at Mr. Hays' headquarters will keep them informed at all times as to the constructive work being done by the producers and distributors looking toward the improvement of the quality and the raising of the standards of pictures. He will also keep Mr. Hays informed of the aims and activities of the organizations he represents and of the co-operative efforts.

Eddie Laemmle III

Production work on the part of the company sent to Europe by Universal for the production of "Castle Cranecrow," has been delayed by the illness of Edward Laemmle, the director. Harry Myers, the star, has been recalled to Universal City temporarily, and has just arrived in New York from Berlin. He is accompanied by Tenny Wright and David Stumar, Universal cameramen.

Young Laemmle is now undergoing hospital treatment in the German capital. It will be many weeks before he is ready to take up his production plans again. He is suffering from a blood affection brought on by overwork and nervous strain.

New Company

News from the Producers

By C. S. SEWELL



Standing Stars

Wyndham Standing is the star of "The Isle of Doubt," a six-reel feature which Playgoers Pictures announces for release September 10. This picture, which was adapted from the well-known novel by Derek Bram, is said to combine the appeal of a high-class society drama with the adventure and lure of the tropics. Its story is characterized by a strong element of surprise throughout, and is made doubly interesting by unexpected twists and turns of the plot.

New Jack Pickford Film Finished

All the camera work has been completed on Jack Pickford's "Garrison's Finish," his first photoplay for early autumn release by Allied Producers and Distributors Corporation. "Garrison's Finish" is Jack Pickford's first independent production, and he plays the role of Billy Garrison, the all-square jockey who is double-crossed by another rider, but who eventually wins out and comes under the wire a winner. The story is from W. B. M. Ferguson's novel of the same title. The scenario was prepared by Elmer Harris, with Mary Pickford supervising. Madge Bellamy plays the role of Sue Desha, daughter of a Kentucky breeder, whose intuition tells her Garrison is innocent of throwing an important race. There is action and thrills all through the picture. The race track scenes are said to rank high.

"Garrison's Finish" was directed by Arthur Rosson, with the photography by Garold Rosson. Others in the supporting cast are Charles A. Stevenson, Tom Guise, Frank Elliott, Clarence Burton, Ethel Grey Terry, Audrey Chapman, Dorothy Manners, Herbert Prior, Charles Ogle and Lydia Knott.

Terriss in England Making Film

Tom Terriss, who went to England after making "Find the Woman" for Cosmopolitan, is at work in London making "The Harbor Lights," a famous melodrama that ranks high among the many successes of similar name that have gone to make the fame of the old Drury Lane Theatre.

Arrangements for the release of this picture, which is the only one Terriss will make under that contract, will not be made until the picture is completed. Following "The Harbor Lights," Terriss has arranged for a series of pictures that will be released in this country through one of the recognized companies, according to a contract that was signed before Terriss sailed.

Fox Spends Large Sums for Stories

From the indications of last year and the announcements for the immediate future it is apparent that William Fox looms as one of the heaviest buyers of the motion picture fiction in the market, it is stated.

The Fox Corporation believes in the soundness of this policy. The expenses of production in these days are so heavy that to purchase a story or play that has already met with popular approval means a guaranteed success to the motion picture exhibitor, Fox says. One of the prominent officials of the Fox Film Corporation expressed it as follows:

"In the motion picture field the greatest economy for the purchaser of motion pictures and the motion picture theatre is for the original maker to offer his market the very best regardless of the momentary expense. What is the best, and what is it that will prove most successful? The answer to this will make a fortune for any showman just as it has made the success of the Fox Film Corporation—but by what test can

we know what is going to be the best, most successful and most popular? One answer is, by avoiding useless experiments—for which the motion picture theatre owner must ultimately pay the bills.

"It is obvious that stories and plays that have already proven their success before audiences of hundreds of thousands of people are the best guarantees to the motion picture exhibitor that he is going to get a proven sure-fire success to offer his screen audiences—a certainty of success that remove as far as is possible the risks of the show business.

"Upon this theory the Fox Film Corporation has been one of the most extensive buyers of best sellers and most popular stories during the past year. The Fox preliminary announcements for the forthcoming year emphasize the fact that Fox is one of the most lavish spenders for successful fiction and dramatic rights for motion picture purposes that have so far developed in the motion picture field."

Striking Ads for "Nanook of North"

"Rejuvenation" Now Being Cast

What is expected to be one of the most pretentious of the fall releases of American Releasing Corporation is an ambitious production by Lambert Hillyer of Cyrus Chapin's original story, "Rejuvenation," a story which parallels the rejuvenation of a man and a great city following the San Francisco fire of 1906.

It is a San Francisco and Oakland story which is to be photographed in those cities. The producer is Overland Productions, which has taken over the plant of the Stewart Motion Picture Company in Oakland. Mr. Hillyer is now casting the production and has, to date, definitely engaged Jack Mulhall, Bessie Love, Henry Walthall and Tully Marshall.

Aids Neilan

Hobart Bosworth, well-known stage and screen star, after considerable negotiations and purely through his friendship for Marshall Neilan, has held up his own productions in San Francisco and gone to Los Angeles to play the part of Shane Butler Keogh in "The Strangers' Banquet," Mr. Neilan's first production in association with Goldwyn, thereby completing and strengthening one of the most noteworthy picture casts of the year.

With Universal

Ralph Graves has been engaged by Universal to portray an important role in "The Jilt," an all-star picture which Irving Cummings is directing. "The Jilt" is a Saturday Evening Post Story scenarioized by Arthur Statter.

First Place Claimed for Cosmopolitan Production

What Cosmopolitan Productions claims is the most magnificent motion picture ever filmed, from the greatest love story ever told—"When Knighthood Was in Flower"—in which Marion Davies is starred, has just been completed.

The producing company says that not only is it the most beautiful of film productions, but that it cost more money than any other, the total expense being nearly \$1,500,000.

It is said the set was the largest ever constructed, covering more than two city blocks. 3,000 actors, including 55 principals, appeared. In spite of the magnitude of the production it was filmed in the short space of 160 working days.

It is stated by Cosmopolitan that other producers have long had "When Knighthood Was in Flower" in mind for a motion picture, but that the large expense has held them back from attempting it. Mary Pickford had, however, according to Cosmopolitan, attempted to obtain the rights to film the picture, but had failed. There was a good deal to be accomplished before the rights were gained by Cosmopolitan, it is said, as they were claimed in part by Julia Marlowe, who presented the play on the speaking stage, and the widow of Charles Major also demanded recognition.

After long negotiations the claim of Mrs. Major was satisfied, and the actual rights were purchased from Miss Marlowe. Then Cosmopolitan began the big task of research and other details which were necessary

in the production of this picture.

The story is staged in the time of Henry VIII., of England, when the English court was noted for its magnificence and picturesqueness. It was necessary to choose a director whose work had put him in the forefront of his profession, and Robert G. Vignola was obtained. Joseph Urban, who decorated palaces and built bridges in Europe before he became affiliated with Cosmopolitan Productions, was put in charge of the work of recreating the settings of the magnificent English court, and the Court of France, which at that time was also noted for its grandeur, as well as the scenes which surrounded the middle and poorer classes in the English metropolis.

Among the scenes is the famous tower of London, where the English knight, Brandon, with whom Princess Mary, daughter of the English king planned to elope, narrowly escaped being beheaded. Also is shown the tournament, in which many armed knights took part, in honor of the birthday fete of Princess Mary. The costuming of the noble ladies who were present at the tournament, as well as the men of the period, formed a difficult part in the production of the picture. It was also necessary to train a number of men in the art of swordsmanship so that they could adequately portray the gallants of the time in which the story is laid. Among those who took part, both as teachers and as actors, in the film

were two German barons, and one French and one Italian count, all with records as duelists.

More than 3,000 costumes were in use at one time. One of particular magnificence was Princess Mary's wedding dress, which she wore to be married to the King of France. The dress was of silvercloth, ermine and pearls, and weighed 25 pounds.</

Exhibitor's Ready Reference to Lobby Rotogravure

THIS index has been established at the request of numerous readers to assist them in using the rotogravure section of Moving Picture World for their lobbies. All subjects in the current issue and for eight issues past will be found listed below, together with the subjects in next week's section.

In This Issue

"The Bitterness of Sweet," Goldwyn.
Dean, Priscilla, Portrait of, Universal.
"Human Hearts," Universal.
"Monte Cristo," Fox.
"The Siren Call," Paramount.
Starland Revue, F. B. O.
"The Three Must-Get-Theres," Allied.

In the Next Issue

"A Fool There Was," Fox.
Greeley, Evelyn, Portrait of, Producers Security.
"The Headless Horseman," Hodkinson.
"Heroes and Husbands," First National.
"Man Wanted," Clark-Cornelius.
"Remembrance," Goldwyn.
"Timothy's Quest," American Releasing.
"When Husbands Deceive," Associated Exhibitors.

In Past Eight Issues

Baird, Leah, Associated Exhibitor's star in "When Husbands Deceive," Aug. 12.
"Barthelmess, Richard," First National star, Aug. 5.
"Blacksmith, The," starring Buster Keaton, First National, Aug. 5.
"Blood and Sand," starring Rodolph Valentino, Aug. 12.
"Borderland," starring Agnes Ayres, Paramount, July 22.
"Broken Chains," Goldwyn, July 29.
Compson, Betty, Paramount's star in "The Bonded Woman," Aug. 5.
"Dangerous Adventure, A," starring Grace Darmond, Warner Brothers, Aug. 19.
"East Is West," starring Constance Talmadge, First National, Aug. 19.
Educational-Mermaid Comedies, Aug. 5.
"\$5 Baby, The," starring Viola Dana, Metro, July 22.
Fairbanks in "Robin Hood," Douglas, United Artists, July 15.
Hamilton, Lloyd, Educational, star, July 22.
"Her Gilded Cage," starring Gloria Swanson, Paramount, July 29.
"Her Majesty," Mollie King and Creighton Hale, Playgoers, Aug. 12.

"Home Made Movies," starring Ben Turpin, First National, Aug. 12.
"Honor First," starring John Gilbert, Fox, Aug. 5.
Hutchison, Portrait of Charles, Pathe, Aug. 26.
"Just Tony," starring Tom Mix, Fox, Aug. 12.
Kenyon, Doris, playing opposite Johnny Hines, C. C. Burr, Aug. 12.
Lane, Lupino, in "The Reporter," Fox.
Lloyd, Portrait of Harold, Pathe, Aug. 26.
Lyons, Eddie, Newest Arrow Comedy.
"Lights of the Desert," starring Shirley Mason, Fox, July 22.
"Love Is An Awful Thing," Owen Moore and Marjorie Daw, Seiznick, July 22.
"Masquerader, The," starring Guy Bates Post, First National, July 29.
"More to be Pitied than Scorned," C. B. C. Film Sales Corp., Aug. 5.
Murray, Mae, Metro star, July 15.
"New Teacher, The," starring Shirley Mason, July 29.
"Nice People," Wallace Reid and Bebe Daniels, Paramount, Aug. 19.
"Oh, Daddy," First National, Mack Sennett Comedy, July 22.
Pollard, "Snub," starring in two-reel comedies for Pathe, Aug. 19.
Parrott, Paul, in Scenes from Pathe Comedies.
"Range Rider Series," starring Leo Maloney, Pathe, Aug. 19.
Roach, Hal, Comedies, Pathe.
Roland, Ruth, in "The Riddle of the Range," Pathe.
"Rose O' the Sea," starring Anita Stewart, First National, July 15.
Hal Roach Comedies, Pathe, July 22.
Educational-Mermaid Comedies, Aug. 5.
"Song of the Lark, The," Pathe, Aug. 5.
"Shattered Idols," American Releasing Corp., July 29.
"Salome," starring Nazimova, Nazimova Productions, Inc., July 15.
"Supply and Demand," starring Johnny Jones, Pathe, Aug. 19.
First National Stars, July 29.
Educational-Christie Comedies, Stars, Aug. 19.
Norma Talmadge in "The Eternal Flame," First National.
"That Son of a Sheikh," Neal Burns and Viora Daniel, Educational, Aug. 19.
"Up in the Air About Mary," Associated Exhibitors, July 22.
Windsor, Claire, appearing in "Rich Men's Wives," Al Lichtman, July 29.
"Woman of No Importance, A," Select, July 15.
"Woman Who Came Back, The," Playgoers

In the Independent Field

By ROGER FERRI



Newsy Bits

Supreme Pictures Corporation of Omaha report that they are doing its greatest business on "School Days."

Greater Productions, Inc., of Omaha reported this week the signing of two important contracts for Lichtman and Warner Brothers' product.

Bill Haggerty has rejoined the De Luxe Film Exchange of Philadelphia and started this week on the exploitation of the many pictures that firm is handling.

Fontenelle Feature Film Company of Des Moines, Ia., this week reported the purchase of the following product for 1922-23: Eight Jack Hoxies, Pete Morrison features, four Peggy O'Day race track pictures, Tweedy Dan comedies, "Cap'n Kidd" with Eddie Polo, "Man From Hell's River" and "The Sage Brush Trail" and six two-reel Mounted Police pictures.

Enterprise Distributing Corporation of Omaha this week in its annual announcement made it known that it will handle all the Affiliated Distributors, Inc., product, including "I Am the Law" and "Sure Fire Flint," Franklyn Farnum Westerns, the Roy Stewart series, and others.

Liberty Films, Inc., of Omaha announced that they will release "Hearts of the World" as a road attraction in Iowa and Nebraska.

Phil Monsky of the Liberty Films Company of Omaha is spending a hard-earned vacation in Colorado.

David Segal of Royal Pictures, Inc., of Philadelphia has acquired a franchise in the Amalgamated Productions, Inc., which is now being formed. This company intends to release 26 pictures annually and will distribute them to exchanges on a co-operative basis.

George Fecke of Motion Picture Distributors, Inc., of Boston renorted this week that in all probability he will stage the premier showing of "Yankee Doodle Jr." at the Victory Theatre in Providence, R. I., late next month.

Virtually all of the Philadelphia independent exchangemen wandered to Atlantic City, N. J., on August 20 and 21, attending the first annual outing of the Motion Picture Theatre Owners of Eastern Pennsylvania. Of course, a good time was had by all.

Sam Werner of Werner Exchange, St. Louis, returned to his home in Missouri late this week following a busy visit to New York. Sam is the oldest film man now in business in St. Louis, but he is still very much on the map and his exchange is doing a wonderful business.

Sam Zierler of Commonwealth Pictures Corporation of New York is looking forward to an unusually big season and consequently has contracted for the biggest pictures in the market. Sam smilingly informed this department this week that the Al Lichtman feature, "Rich Men's Wives," had played to something like 16,000 people at the Capitol last Sunday.

Sarah Rappaport has resigned from the office staff of Filkins & Murphy in Buffalo to accept a position with Manager Howard F. Brink at the Educational Exchange.

The Week in Review

MONEY talks. That's an old adage. But it's good enough for the picture business. And if money really rules supreme in any business, then here is one industry that is in for its greatest year. This statement is made because of the presence of considerable money in this branch of the business. Glance through the following pages and you will be convinced that there has been a wholesale exchange of money in the trade. And where there must be money there must be considerable doing. And where there is considerable doing there is bound to develop an era of prosperity. And if there is prosperity and money—and money really talks, there is only one thing to be done and that is for every independent to get his full share. How? By giving the trade what it wants, doing business in a straightforward progressive manner.

We received a newsy letter this week from Harry Raff, one of the best money-making producers to be found anywhere. Harry is on the Coast turning out pictures for Warner release. Already he has completed two, "Little Heroes of The Street" and "Rags To Riches," both with Wesley Barry starred. But that is incidental in this particular instance. Harry doesn

New Syndicate Assures Break for Independents

From the leading Broadway legitimate theatre booking offices this week came a proposition of particular interest to independent producers who have been kept out of the White Way houses because of the prohibitive terms sought by those who operate those motion picture pavilions. The theatre map of Broadway is to undergo several important changes during the next few months and the independent distributors will profit by this step.

A certain independent distributor last week approached the managing director of one of the Broadway theatres for a special run of a big State rights picture. However, the terms sought by the theatre man was so prohibitive that the deal fell through. Only this week Weiss Brothers made the Metropolitan Opera House a flat offer of \$14,000 a week for use of that house and \$8,000 for the same period for the Astor Theatre.

Reports from virtually every section of the country indicate a rise in business. The bigger State rights pictures are going big, particularly in the smaller cities and towns, this omen prompting keen observers to look forward to a good season.

For detailed information and a concrete idea of how State rights pictures are going in every territory the reader will find it to his advantage to consult every week our energetic Van Powell's "Straight From the Shoulder Reports." This department is the only dependable one of its kind and almost entirely contributed to by shrewd showmen, who speak from their experience on pictures on which they report. You can't go wrong by keeping tabs on the pictures through Van's growing department.

Joe Rock's comedies are going over like a house afire in Nebraska, judging from reports coming from here. This week Eddie Monaghan of the Hamilton Theatre in Omaha sent in a report that those comedies constitute his best short subject bet.

Here's one that will make C. C. Burr smile and echo "I told you so." Says A. E. Fair, director of theatres of Southern Enterprises, Dallas, Tex.: "I Am the Law" is a knock-out. When I signed a contract booking this picture I was told by the exchange man that a generous profit was in store. I replied that the salesman was 'all wet.' But now that I've shown the picture, I don't mind telling you that we topped every mark and did the biggest business in the history of our theatres—and in the hot spell, too."

"Ten Nights in a Barroom," starring John Lowell, is still cleaning up in the Middle West, despite the heat and other adverse conditions. Irwin Beck of the Moon Theatre, Wilbur, Neb., said he jammed his house for two nights, the length of the engagement.

"Shepherd of the Hills," which is being road showed through Minne-

"Mme. Sans Gene" Almost Ready

Another independent is slated for early distribution in the form of "Madame Sans Gene," which Producers Security Corporation will State right when completed. Aubrey Kennedy is making the production through special arrangements made with the Admiration Film Company.

sota, has been doing good business, but showmen out there are skeptical. Jerry Werten of the Winter in Albany, Minn., booked the show, which was to be elaborately exploited, but he charges that the owners of the picture flopped on this promise, although he claims having done a satisfactory business.

"Ashamed of Parents," the Warner feature, dropped in Princeton, Minn., but Manager Mrs. M. C. Kruschke of

the Strand said the lack of attendance could not be attributed to the picture, for those who saw it, she says, were satisfied. The weather, she adds, was against theatre patronage.

"Any Night" is having quite a stormy sail in Maryland, despite the fact that the picture is being well exploited.

William Fairbanks, who has signed to produce Westerns for Arrow Film Corporation, is popularizing himself considerably, if exhibitors' reports are to be accepted as any criterion.

Though played out in most territories, C. C. Burr's "Burn 'Em Up Barnes," starring Johnny Hines, is doing big business in New England, where that picture is being cleverly exploited by Sam Moscow of Moscow Film Corporation of Boston.



C. C. Burr's "Sure Fire Flint" Completed; Hines to Go on Tour

With the completion this week of production on the second big Johnny Hines' feature, "Sure Fire Flint," which Affiliated Distributors, Inc., of which C. C. Burr is the head, that popular star will start on an extensive personal appearance tour that will take him as far as the Coast, appearing in every big house en route. His appearances will be preceded with extensive advertising and exploitation campaign supervised by trained showmen, who will blaze the way with considerable paper, special stunts and tieups.

Del Henderson directed the final shots for "Sure Fire Flint" at the Glendale studio this week. Those who have watched the progress made on this picture characterize it as one of the best of its kind, laying particular stress on the splendid work of the all-star cast

and the scenic settings. Not until he has completed his personal appearance tour will Johnny Hines start work on the second of the series of four specials that will be distributed on the State rights market by Mr. Burr, who has developed into one of the foremost distributors in the business.

Exchangemen throughout the country who have contracted to distribute "Sure Fire Flint" in their respective territories received heartening news this week, when Burr announced that in order to meet the demands of distributors on this production for early distribution he has arranged with the Lyman H. Howe Film Laboratories of Wilkes-Barre, Pennsylvania, to give special day and night service in the developing of enough prints on "Sure Fire Flint" to route them to all ex-

changes with all possible speed.

This arrangement was decided upon by Mr. Burr because of the general exchange demand for this second Hines' feature, which is reported to be bigger in story and production than "Burn 'Em Up Barnes," the first successful starring vehicle of Hines, which went over to big box office receipts wherever it played. Practically all of the exchangemen who bought in on "Burn 'Em Up Barnes" have again contracted for this second Hines feature, which they intend exploiting widely.

The Affiliated Distributors include Dave Segal of Royal Pictures, Inc., of Philadelphia; Roy Seery, Associated First National Pictures of Chicago; M. A. Klausner, Mountain States Film Attractions of Denver; Louis Hyman, All-Star Features Distributing Corp., of San Francisco; Sam Moscow, Moscow Films, Inc., of Boston; Davis & Alexander, Columbia Film Service of Pittsburgh; Floyd Brown, The H. Lieber Company of Indianapolis; A. H. Blank Enterprises of Des Moines; William Skirboll, Skirboll Brothers Gold Seal Productions of Cleveland; J. F. Cubberley, F. & R. Film Company of Minneapolis; M. H. Klausner, Mountain States Film Attractions of Seattle; Sam Zierler, Commonwealth Pictures Corporation, 729 7th Avenue, New York City, and William M. Vogel, foreign distributors, 126 West 46th Street, New York City.

What is singularly important is the fact that Dave Segal of Phila-

delphia, Fred Cubberley of Indianapolis, Bill Skirboll of Cleveland, Roy Seery of Chicago, M. A. Klausner of Denver and Seattle, and, in fact, all of the exchangemen, have already obtained first-run showings of "Sure Fire Flint" in the leading theatres of their respective territories. It is for this reason, primarily, that Burr is leaving no stone unturned to get the completed prints of "Sure Fire Flint" to the exchanges as quickly as he possibly can.

Grand Buys

The five-star state-right feature, "The Curse of Drink" was sold by L. Lawrence Weber & Bobby North, American distributors of the picture to Sam Grand, leading exchangeman of the New England territory. The block of states is one of the most important in the country and includes Maine, New Hampshire, Vermont, Connecticut and Massachusetts.

Saxe With C. B. C.

Sam Saxe, formerly associated in an executive and sales capacity with Selznick, has joined the sales forces of the C. B. C. Film Sales Corporation.

Warners Finish Two; Start on Two Others

With the completion of the second Wesley Barry picture, "Heroes of the Street," a Harry Rapf production made for the Warner Brothers, preparations were immediately started by Rapf, Sam and Jack Warner, for the filming of two novels, it is announced.

Rapf has

To All Exhibitors

Equity Pictures Corporation suggests, advises, welcomes and urges comparison of "WHAT'S WRONG WITH THE WOMEN" with any and all the big outstanding productions of the season.

That does not mean comparison with independent pictures only, but means comparison with ALL the biggest pictures on the market this Fall.

In other words, Equity urges that you book and play "WHAT'S WRONG WITH THE WOMEN" strictly on the basis of the merit and box office power of the production itself.

That's the "show you" demonstration of just how remarkable is—

DANIEL CARSON GOODMAN'S
AMAZING ANSWER
TO THE AGE OLD PROBLEM

"What's Wrong With The Women?"

Biggest Independent
Box Office Attraction
in Ten Years

The biggest independent exchangemen in the business have already bought it for their various territories. Others are negotiating for it now.

Trade papers, critics, reviewers and laymen acclaim this picture the biggest independent box office attraction in years.

Elaborate Campaign Book and Accessories have been prepared for "WHAT'S WRONG WITH THE WOMEN" posters, advertising, publicity, exploitation unequalled.

EXHIBITORS—ask your nearest Independent when he can arrange your bookings. INDEPENDENT EXCHANGEMEN—write or wire today for open territory, terms and a copy of the campaign book to

EQUITY PICTURES CORPORATION
723 SEVENTH AVENUE, NEW YORK CITY



Interested Reader

T. H. Whittemore, formerly Projectionist and Manager Select Picture Theatres, Newcastle, California, writes:

Dear Mr. Richardson:—Have been an interested reader of the department for some time. Inclosed find check for \$6.00 for the new Handbook.

Until a few months ago, when my theatre was destroyed by fire, I was one of those small-town exhibitors who act as projectionist, manager and everything else physical ability will permit of. And right here let me say that I was proud of the results obtained, both as manager and projectionist.

Am anticipating the erection of a new theatre soon, and would appreciate an expression of your opinion as to the best equipment to install in the projection room, at a minimum cost.

The size of the town does not justify the installation of a mercury arc rectifier or other device to rectify the current. What do you think of Mazda? Am figuring on a projection distance between fifty and sixty feet and a twelve foot picture.

Not "Cheap" Equipment

When I say "minimum cost" don't get me wrong and think I favor installing cheap equipment, for I most emphatically do not!

What do you think of attached clipping? Some example of Pacific Coast progressiveness, what?

The clipping reads as follows. It speaks for itself. Ten years' experience and still is only the operator of a mechanism!

MOTION PICTURE OPERATOR with 10 years' experience, wishes position. Can give references. Will go anywhere. Write Box L-20, Independent Exhibitor, 120 Golden Gate Ave., San Francisco, Cal.

For the conditions as you have named them I certainly would prefer 116 Mazda to A. C. You should be able to get a very excellent twelve foot picture with Mazda and a good screen, and if you are able to get one of the new aspherical condensers you will, I think,

MACHINES THEATRE EQUIPMENT AND SUPPLIES

WRITE FOR CATALOG

ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

be both surprised and pleased at the excellence of results.

Properly handled—or perhaps I might better say intelligently handled, the modern Mazda with an aspherical condenser will give as good a twelve foot picture as any one need wish.

My advice is to install it by all means, provided you are willing to study the Mazda and master it in all its phases, to the end that you get the best there is in it.

From what I saw in Boston I am of the opinion that the new condenser (which I believe is not yet quite ready for the market) will put Mazda very much on the map for all small theatres and for some pretty good sized ones also.

Film Buckles

S. T. Stanley, Projectionist, Rex Theatre, Darlington, S. C., has trouble as follows:

Am having trouble, and it has corralled my goat for quite a spell. Have two new Power projectors, latest models. My trouble seems to be the buckling of the film over the aperture, which produces an in and out of focus effect.

Have tried tightening and loosening tension springs, readjusting the shoes, and about everything else I thought might help, but there is no improvement. I also examined the lens, thinking it might be loose in its chamber. The queer thing is this never happens with anything but First National Films. I am, therefore, inclined to think it is due to film. If you can give me any help, I certainly will appreciate it. Have been projecting pictures for 11 years. Am a member of the I. A., Local 347, Columbia, S. C.

In all my experience, nothing has "got" me like this.

I wish, Brother Stanley, you had told me more about the service. Perhaps your First National is first run and the rest old stuff, or vice versa, though even so I would not be able to diagnose the case from your description.

I have had no similar complaint with regard to First National stock, nor do I know of any reason why such a thing should happen unless there is something you have not told me. I am going to refer

EASTMAN POSITIVE FILM

Adds good photography to picture interest—gives that truthful, accurate reproduction that is only possible when the reproductive scale of the positive material parallels that of the negative. That's why Eastman Positive Film carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Simplex

A FEW WORDS ABOUT MR. HAMRICK

when MR. JOHN HAMRICK
the well-known northwestern
exhibitor opened the

**BLUE MOUSE THEATRE
in SEATTLE**

he bought Simplex

and when he opened the

**BLUE MOUSE THEATRE
in PORTLAND**

he bought Simplex

and when he opened the

**BLUE MOUSE THEATRE
in TACOMA**

he bought Simplex

and he's just opening the

**BLUE MOUSE THEATRE
in ASTORIA**

and again bought Simplex

what does it really mean
when a man

**BUYS and BUYS and BUYS
SIMPLEX ?**

**DOESN'T IT INDICATE
ABSOLUTE SATISFACTION?**



THE PRECISION MACHINE CO. INC.
317-29 East 34th St. - New York



THE SPICE OF THE PROGRAM

1922 - 1923

Christie Comedies

20 Two-Reel Subjects
Supervised by Al. Christie

Mermaid Comedies

Jack White Productions
13 Two-Reel Subjects

Lloyd Hamilton in Hamilton Comedies

6 Two-Reel Special Comedies

The Adventures of Sherlock Holmes

12 Two-Reel Subjects
By Sir Arthur Conan Doyle

Cameo Comedies

24 One-Reel Subjects
Rough-and-Tumble Comedies

Wilderness Tales

By Robert C. Bruce
10 One-Reel Subjects

Tony Sarg's Almanac

12 One-Reel Comedies in Shadowgraf

Earl Hurd Comedies

6 One-Reel Subjects
Humorous Combination of Living
Actors and Animated Cartoons
Presented by C. C. Burr

KINOGRAMS

The Visual News of all the World
Issued Twice a Week

AND SPECIALS

Like
"The Radio Special," "The Enchanted
City" and "Man Versus Beast"



ALL BACKED BY NATIONAL ADVERTISING
TO TWENTY-FOUR MILLIONS OF PEOPLE



*For Five
Weeks in Los Angeles*

This biggest and best Charles Ray feature played to capacity in Los Angeles in spite of mid-summer weather conditions and was still drawing strong. The box-office reports many persons seeing the picture more than once. Unanimous praise from exhibitor, public and critics.

*Arthur S. Kane
presents*

Charles Ray

in

"A Tailor Made Man"

By Harry James Smith

As produced by Cohan and Harris in the United States of America

Direction, Joseph De Grasse

Released by

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN

DOUGLAS FAIRBANKS • D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

IT'S A BOX-OFFICE TORNADO

MOVING PICTURE WORLD

B. P. Schulberg
PRESENTS

A GASNIER PRODUCTION

"RICH MEN'S WIVES"

While New York crowds of Mid-Winter proportions were storming the Capitol Theatre in Mid-August weather, the Trade Press Critics paid this splendid production the very highest tributes.

One of the Outstanding Attractions

Martin J. Quigley, editor and publisher of the Exhibitors Herald, wrote:

"'Rich Men's Wives' is a valuable addition to the list of big pictures of the current season. . . . Al Lichtman launches his distributing organization with a Gasnier production which is entitled to recognition as a first rate attraction in every important aspect. It is a lavishly and effectively produced society drama. It is enacted by a singularly fine cast. IT IS ONE OF THE SEASON'S OUTSTANDING ATTRACTIONS."

Head and Shoulders Above Others

From the Exhibitors Trade Review:

"The quality which lifts it head and shoulders above the ordinary photoplay is the tremendous amount of sympathy it creates for the suffering young mother and her pretty baby boy. Has a decided commercial value. 'Rich Men's Wives' is refreshingly free from the slushy striving after effect. The picture gathers force as it proceeds. Such scenes as that in which the baby boy kisses his outcast mother through the glass door brought tears to the eyes of the huge audience which packed the big Capitol Theatre during its initial showing, and there were many moments when the sympathy of the crowd was expressed loudly, a sure test of the heart interest striking right home. Artistically, the picture is a treat."

Looms up like a Million Dollars

Roger Ferri, in Moving Picture World, said:

"Al Lichtman made certain promises to the exhibitors of the country that he would strive to give them pictures that would fatten box office receipts. And he has wasted no time in fulfilling that promise, for in the first release of the Al Lichtman Corporation, 'Rich Men's Wives,' he has a picture that will compare favorably with the best in the business. It's sure-fire material that he has given the theatre owners in this production, which is luxurious in settings, and valuable in cast and story. Whatever superlative claims you make for this feature will be substantiated by the picture itself, for it has everything—pathos, humor, thrills and romance. This picture can be shown at the 'blue blood' houses and at the so-called small town theatres, and go over like a tornado. As a production, it looms up like a million dollars, elaborate, pretentious and extensive in many ways. Go after this one tooth and nail."

A Woman's Picture

Laurence Reid, in Motion Picture News:

"A woman's picture—the mother love theme being developed to stimulate the feminine sex. A good box office title likely attract the eye everywhere, a couple of good troupers in House Peters and Claire Windsor, and a society background charged with real atmosphere—these will be sufficient to make this picture popular wherever shown."

"RICH MEN'S WIVES"

It's a Showman's Picture, an Audience Picture and a Guaranteed Money Maker for Exhibitors whose Patrons Demand the Best—

It's a preferred picture

Distributed by

**AL-LICHTMAN
CORPORATION**

576 FIFTH AVENUE



NEW YORK CITY

T. R. COFFIN PRODUCTIONS

Announce the completion of releasing arrangements for

STATE RIGHTS DISTRIBUTION

for

A Series of Special Feature

CRESCENT COMEDIES

of two reels each with

ALL STAR CASTS

Produced under the personal supervision of

BRUCE MITCHELL

through

EAST COAST PRODUCTIONS, Inc.

FRANKLYN E. BACKER, Pres.

TERRITORIAL RIGHTS NOW BEING ALLOTTED

First Four Releases Now Ready

"Easy Picking"

"The Colorado Knight"

"Nobody There"

"Follow Suit"

WIRE

WRITE

PHONE

EAST COAST PRODUCTIONS, INC.

Times Building

BRYANT 1351-1352

New York City

